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larly in Léon de Wailly's *Angelica Kauffmann*, Sir Francis Shelton, after forcing his way one night into the heroine's atelier and making love to her with such violence that she is obliged to break the window and call for help, explains his presence by applying a torch to the curtains, or, to quote, "Aux yeux d'Angelica immobile de stupeur, il saisit un flambeau et met le feu aux rideaux."<sup>2</sup>

Meredith was, of course, well acquainted with French literature. De Wailly's historical romance, which appeared originally in 1838,<sup>3</sup> was republished in 1859. Five years later Meredith spent some time in Paris. *Harry Richmond* was composed in 1869 and 1870. There was consequently ample opportunity for him to read *Angelica Kauffmann* before he wrote the scene I have mentioned. His taste would prevent his following de Wailly far, but it would not hinder his plucking from this sentimental novel so striking an incident as the one described. There remains the possibility that de Wailly, who was primarily a translator and adapter, derived the incident from a third work that may also have inspired Meredith, but such a common source, if it exists, is still to be discovered. At present we can do no better than to credit de Wailly with the invention of this lively episode.

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#### THE CRISIS: A SERMON

Since the time of Nichols and his *Literary Anecdotes* no copy of this pamphlet has been accessible to students of the period; but from external evidence it has generally been regarded as the work of Henry Fielding. An excellent copy has recently been discovered by F. S. Dickson, Esq., of New York; and thanks to his kindness, I have had the opportunity to examine the pamphlet. It is a twenty-page octavo and bears this title:

The Crisis: A Sermon, On Revel. XIV, 9, 10, 11.  
Necessary to be preached in all the Churches  
in *England, Wales, and Berwick upon Tweed*, at  
or before the next General Election. Humbly  
inscribed to the Right Reverend the Bench of  
Bishops. By a Lover of his Country. *Vendidit*  
*hic auro Patriam*. Virg. London: Printed for  
A. Dodd, without *Temple-Bar*; E. Nutt, at the *Royal-Exchange*, and H. Chappelle, in *Grosvenor-Street*.  
MDCCXLI. (Price Six-pence.)

At the outset the writer explains that his text concerns prostitution for hire, and under the first head of his discourse tells his readers that he who sells the liberties of his country, of his

<sup>2</sup> Edition of 1859, Paris, Hachette, 2 vols., 12°, vol. I, p. 343.

<sup>3</sup> Paris, Dupont, 2 vols., 8°.

children, or of himself, is guilty of such prostitution. Under his second head he attempts to dissuade his brethren from making this mad bargain; and under his third head he warns them against the devilish political party that now stood ready to buy the liberties of the people.

"You will now within a few Days elect Representatives to serve you in the ensuing Parliament. In other Words, you are to commit the Care of your Liberties, and Properties; the Interest and Safety of yourselves, your Wives, and your Children, to Trustees, who will have it actually in their power to preserve or betray what ought to be so dear to you . . ."

He urges his readers to defeat the work of the Devil by praying to God, by appealing to the Prince, and by choosing honorable representatives. Obviously this is directed against Walpole and his crew.

External evidence as to the authorship of this pamphlet has not been lacking:

"This Sermon was written by the late Mr. Fielding, Author of Tom Jones, &c. &c. as the printer of it assured me. R. B."

The statement is found in a passage on p. 446 of vol. 8 of Nichols' *Literary Anecdotes* (1814), and has led Lawrence (*Life of Fielding*, p. 145) and other biographers of Fielding to believe that this lost pamphlet might be his work; but other proof has been lacking. Unfortunately the identity of 'R. B.' is undiscovered and the value of the evidence is uncertain.

We may assume, however, that Fielding was capable of writing this sermon—he knew his Bible thoroughly and could write in an eloquent sermonizing style; his *Apology for the Clergy* in the *Champion* affords ample proof of his powers in this direction. Knowing that Fielding was an ardent member of the Opposition and that he took every means to urge the voters at this crisis to avoid the temptation to sell once more into the hands of Walpole their own liberties and those of the country, we may be sure that Fielding had every reason for writing such a pamphlet.

Concerning this Mr. Dobson writes (*Life of Fielding*, London, 1907, p. 72):

" . . provided it can be placed before this date [the end of June, 1741], he may be credited with a political sermon called the *Crisis*. . ."

In other words, Mr. Dobson is ready to accept the statement found in Nichols' *Anecdotes*, provided it can be shown that the work appeared during the period in which Fielding was publishing pamphlets anonymously. As a matter of fact, *The Crisis* is listed in the *Gentleman's Magazine* (1741) in the 'Register of Books' for April of that year, and is cited in the May issue. The text itself, as quoted above, and an announcement in the *London Magazine* for April, furnish further proof that the pamphlet was issued shortly before the General Election in April. The work may, therefore, be Fielding's.

Internal proof of Mr. Dobson's statement is very difficult to discover. The pamphlet has Fielding's customary word-usage—*hath*, *doth*, etc.—except in one instance (p. 7) where we find *has*; but such usage might be expected in a sermon, and we may not accept this as conclusive evidence. Generally, however, Fielding's contemporaries preferred the more modern usage, and we may say, therefore, that the presence of the older usage creates a presumption in favor of the assumption that the work is Fielding's.

But if the work is his, Fielding has very completely disguised his natural style. The sermon lacks his wit and epigrammatic force. In fact it is very dull reading. No one on reading the work for the first time would exclaim, "Fielding!—" It contains, however, a few vigorous passages which suggest Fielding's style. Take, for instance:

"... he must not only be a Villain, but a Fool too, who makes [such a bargain]."

"But if there be a Person, the Hardness of whose Heart or Head, will receive no Impression. . ."

"... a Torrent of Corruption. . ."

Such passages, in view of our external evidence, support in some slight degree the general assumption; but unfortunately I have not discovered further internal proof.<sup>1</sup>

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### MILTON'S *L'Allegro* AND *Il Penseroso*

Mr. F. M. Darnall, writing in the January (1916) number of this journal, finds it difficult to account for the fact that "Charles Diodati has never been mentioned as the possible model for Milton's *L'Allegro*." He quotes from the letters of the two friends and concludes that these "reveal opposite natures that correspond respectively to the characters portrayed in *Il Penseroso* and *L'Allegro*; one studious, serious; the other light-hearted, nature-loving." Finally, he suggests that the Italian titles of the poems may likewise be accounted for by the friendship between Milton and Diodati.

It seems to me not difficult to understand why this suggestion has not appeared before. I imagine that others may have thought of it, but that on further consideration of the evidence they have felt that the suggestion does not rest upon solid ground. I believe this to be so for several reasons. In the first place, as Moody points out (*Cambridge Milton*, p. 23) it is very probable that Milton found the suggestion for the contrasting pictures of *L'Allegro* and *Il Pen-*

<sup>1</sup>It is very interesting to note that in three instances the author uses *have drank*. I have never seen this usage in Fielding's works.